

LIGHTNING

by

Heinrich Heine

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Lithuanian dances

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Lithuanian Dances

As Danced by Representatives
of that Nationality, where they
have Colonized in Chicago

DESCRIPTIONS
BY

Helen Rich Shipps

MUSIC ARRANGED
BY

Gertrude Madeira Smith

CHICAGO
CLAYTON F. SUMMY CO. 64 E. VAN BUREN ST.

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Foreword.

During the past twenty years Lithuanians have been added to the many European groups whose representatives have settled in America. Outside of their home province in south-eastern Russia, the Lithuanians have in recent times been better known to philologists than to others because of their use of an ancient Aryan language, which has come down to modern times almost unchanged. Manufacturers have shown especial interest in this race as settlers in America because they recognize unusual labor values in their great frames, powerful muscles and mild dispositions.

One who has lived several years in a city community colonized largely by Lithuanians, finds that they, like many other new Americans, have to give not only desirable qualities of citizenship, but social traditions which neither they nor America can afford to lose.

Among the attractions of their social occasions are the characteristic dances, which are simple, wholesome and full of human enjoyment. The writer of the descriptions in this book was enabled, through the kindness of many Lithuanian friends to participate in these dances and upon evincing an interest in the music was rewarded by contributions from both their concertina and violin players. Old time dancers also gave their slightly varied versions of the character and sequence of the steps. The music and descriptions here published represent the information thus acquired.

In the gymnasium of the park recreation building located in the midst of the above mentioned colony, the dances were tested and tried for a period of three years. They were found to be very usable both in the gymnasium classes and in the less formal play periods. The social meetings both of the young and of the older people at the park were invariably graced by these dances.

Guy L. Shipps.

LITHUANIAN DANCES.

Suktinis. (TURNING DANCE.)

1. Couples form a double circle facing right, ladies outside, gentlemen inside. Position as for Schottische. Both begin with left foot. Dance eight hop polka steps around circle. Measures 1 to 8 inclusive.
2. Position same as in 1. Gentlemen crosses left foot over right and shifts weight from one foot to the other turning to the left in place. Feet are always raised from the floor with straight knees. (Sixteen changes). Lady at the same time dances around partner with eight hop polka steps. Measures 1 to 8 inclusive.

NOTE: In part two a hop polka step is sometimes used by gentlemen.

Descriptions by
HELEN RICH SHIPPS.

Music arranged by
GERTRUDE MADEIRA SMITH.

Allegro con spirito.

I.



II.



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Polka Koketka.

Couple dance. Danced either with couples in a double circle or freely about room.

1. Measure 1— Partners in schottische position. Both hands clasped and slightly raised at sides. Both touch left heel diagonally forward hopping at the same time on right foot. Touch left toe diagonally backward hopping at the same time on right foot. Measure 2. Lady dances one hop polka step to the left crossing diagonally in front of gentlemen who at the same time dances one hop polka step forward. Repeat above beginning with right foot. Measures 3 and 4.

2. Measures 5, 6, 7, 8— Left hands free, right hands clasped and raised high. Lady dances four hop polka steps, turning away from partner to her own right and, passing under arch formed by raised hands, returns to position to repeat dance. While lady turns she moves slightly forward and gentleman dances four hop polka steps forward.

Allegro con spirito.

The musical score for "Polka Koketka" is presented in four systems, each containing two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The first system (measures 1-4) includes measure numbers 1, 2, 3, and 4. The second system (measures 5-8) includes measure numbers 5, 6, 7, and 8. The score uses various note values including eighth and sixteenth notes, often beamed together, and rests. The first system ends with a repeat sign, and the second system ends with a double bar line.

Augoneli.

(THE POPPY)

This is a folk game representing the planting and harvesting of the poppy. It is played in a circle, the leader in the center. Each verse is sung twice. While each verse is being sung the first time, the players walk about the circle to their left with hands joined. As verse is repeated, the circle changes direction and moves to the right four measures with stamp on the first beat of measure 1. Measures 5, 6, players stand in place facing center, leader suits action to the words, players follow him. Measures 7, 8, all clap hands three times and at the same time turn about in place with four walking steps. Measures 9 to 12 inclusive are the same as measures 5 to 8 inclusive.

NOTE: It is necessary to have partners in this game as the shaking of the poppy pods (verse 6), is represented by grasping partner by the shoulders and shaking three times.

- | | | |
|--|---|--|
| 1. Plant we now the poppy
In the spring time happy,
Sow the seed, sow the seed,
In the spring time happy.
Sow the seed, sow the seed,
In the spring time happy. | 2. Green grows now the poppy
In the spring time happy,
Sprout the seed, sprout the seed,
In the spring time happy.
Sprout the seed, sprout the seed,
In the spring time happy. | 3. Taller grows the poppy
Thro' the summer happy,
Grow the plants, grow the plants,
Thro' the summer happy.
Grow the plants, grow the plants,
Thro' the summer happy. |
| 4. Withers now the poppy
In the autumn happy,
Fall the leaves, fall the leaves,
In the autumn happy.
Fall the leaves, fall the leaves,
In the autumn happy. | 5. Soon we pick the poppy
In the autumn happy,
Gather pods, gather pods,
In the autumn happy.
Gather pods, gather pods,
In the autumn happy. | 6. Now we shake the poppy
In the autumn happy,
Shake the pods, shake the pods,
In the autumn happy.
Shake the pods, shake the pods,
In the autumn happy. |
| 7. Next we eat the poppy
In the autumn happy,
On our bread, on our bread,
In the autumn happy.
Eat the seed, eat the seed,
In the autumn happy. | | |



Norriu Miego.

Dancers form in sets of fours, all facing center of square. Ladies opposite, gentlemen opposite.

1. Ladies hands on hips, gentlemen arms folded on chest.

Hop on left foot and place right foot forward.

Hop on right foot and place left foot forward.

(2 counts for each change). Measures 1 and 2.

Hop on left foot and place right foot forward.

Hop on right foot and place left foot forward.

Hop on left foot and place right foot forward.

(1 count for each change). Measures 3 and half of measure 4. Rest remainder of measure 4.

2. All clap hands once. Ladies join right hands, gentlemen join right hands. All circle with seven walking steps. Turn about on seventh step. Measures 1 to 4 inclusive. All clap hands once. Circle in opposite direction with left hands joined. Measures 5 to 8 inclusive.

NOTE: Each time the dance is repeated the music is played more quickly.

Moderato.

I.

II.

5 6 7 8

Klumpaquois.

(FINGER POLKA.)

Couple dance. Danced freely about room.

1. Partners in waltz position. Eight hop polka steps. Measures 1 to 8 inclusive.

2. Partners stand facing each other.

Measure 1; Rest.

Measure 2; Stamp three times.

Measure 3; Rest.

Measure 4; Clap hands three times.

Measure 5; Shake right finger three times.

Measure 6; Shake left finger three times.

Measure 7, 8; Turn in place with four walking steps.

Allegro.

I.

II.

WITHDRAWN

